

EQUALIZING X DISTORT

Volume 8, Issue 3

April 2008



BURNING LOVE

LEFT TO RIGHT: Dave, Andrus (back), Chris, and Patrick.

BURNING LOVE are a new local five piece started up back in November of last year, just a mere six months ago. The band features Chris Colohon of LFD / SWARM / CURSED fame and the main core of OUR FATHER. They already have a demo recorded and an ep in the works. They played at the station and here is the interview from that session. Interview by Stephe.

Introduce yourselves and tell us what you do in the band ?

Easton (E): Easton I play drums.

Dave (D): I'm Dave. I play bass and guitar.

Chris (C): I'm Chris. I'm the lead singer. Of all the singers I'm the lead.

Andrus (A): I'm Andrus. I play guitar.

Patrick (P): I'm Patrick and I play bass.

How long has BURNING LOVE been around for ? Your myspace site said since November 27th.

D: You know better than us.

Dude that's my birthday. That's why I know.

C: That's why we did it.

So it's been a few months really.

C: Tomorrow is our three month anniversary

D: Yeah.

Time for a show. How did the band form ?

C: Just Dave and I were talking about it.

D: He actually woke me up one day. I usually sleep til five in the afternoon and he kind of just 'Hey. You wanna start a band ?' and I obliged of course. What else did you say ?

C: I'll pay you.

D: We're already in a band together. The rest

of the members. So it just seemed natural to jam with people that we are already comfortable jamming with and that are pals with us.

So you guys are in previous bands ?

D: Yeah. We are in a band right now that is called OUR FATHER. Pat plays in about twelve other bands. Chris plays in another band too. They're called CURSED.

C: This is my first.

And what was the idea behind the band when you were first starting it up? Were you going for a certain sound or you just got together and jammed and whatever came out came out.

C: Yeah. It was nice because we could just sort of make it up as we go along and find it ourselves. Right now we are still in the process of it. We see what works better and what doesn't, but I think we just want to try one more thing on the side and see how it lands. Just kind of ripping rock with punk songs.

D: Ripping rock with medium stress involved.

C: That was definitely a driving factor. Something that didn't have a lot of baggage. Yet ?

C: Yet. Watch your step.

Where did the name BURNING LOVE come from ?

C: Well it is an Arthur Alexander song and it was in fact the last song that Elvis made before he died on the shitter as has been told to me. I think there are possible nasty implications.

D: I like the simplicity of it. On the surface it kind of sounds a little bit mushy but it totally is not like that.

I was thinking 76% UNCERTAIN, this band from Connecticut, had an album called "Hunka Hunka Burning Love". I don't know if you've heard of it.

D: No.

C: I think it's good. It's sort of bad.

D: I think my dad was born in '77 so I haven't found out yet.

Who do you consider influences on the band?

C: Dave. Any bands you are particularly into?

D: I like this band called HOT SNAKES a lot. I am a big fan. I wear that on my sleeve quite openly. I think we kind of like the WIPERS a lot. I don't know if there is any other ones that we want to admit.

C: Hall 'n Oats. We are making it up as we go along.

D: We are really just trying to kick out the jams and not really worry about what the songs are going to sound like too much before we write them.

You've got a demo out now ? You've recorded something right ?

D: Yeah. We've been working on a demo. Andrus has been recording it.

C: Talk about it.

A: It's rad. I don't know.

D: We've been recording out of Andrus' condo / jam space that we rent weekly. It's going pretty good. Andrus has got his head on his shoulders when it comes to recording so it's coming pretty good.

Is it actually being recorded at someone's house or are you recording it in a practise space ?

C: We kind of did it bit by bit.

A: The drums and the vocals are done in the jam space.

D: And then we brought the guitars and bass to Andrus' house.

And have many people heard it ? Are those the songs that are on the myspace site ?

D: Actually the "Lives of the Saints" the first recording was done at our first jam that we had a song written and we kind of just recorded it right off the cuff and liked the way it sounded so we put it up and bounced it off people to see what they thought. And then there is another new song we added just recently that is off of the demo and it is unmixed. We have to make that clear because anyone who wants to record with Andrus it is unmixed.

A: Unmixed. Not mastered.

C: We are going to finish mixing in the next few days.

Have you gotten much feedback about the material that is up there ? What about playing live. What have people said ?

D: I am kind of a nerd about checking out



LEFT TO RIGHT: Chris, Patrick, Andrus, and Dave.

about what people think of us.

So tell me what have people said.

D: A lot of really good feedback. Some bad but really who cares. We're not really focusing on that.

Have people been comparing you to anybody ?

D: Yeah they have. They have been comparing us to some people.

Like who ?

D: Doesn't matter who.

C: I don't think we are going to do anything differently regardless of what people said. We are going to figure it out for ourselves.

I'm not looking for criticism. I am trying to figure out what other people are saying. Because you are relatively new band. I am trying to describe your sound without having heard you. It is difficult, so I rely on other critics.

C: Why do you think ?

I think quite a few things. To me it seems like an overblown indie rock of sorts. Indie rock because you guys have that indie rock tempo, but it is blown out like in terms of power. It reminds me of some of that Swedish rock like the HELICOPTERS and things like that. I hear all kinds of things. I hear things like BRUTAL KNIGHTS in it. I hear all kind of things. It works on all levels, but I am curious to know what other people think because people have their own filters. They are hearing what they like in music and they are trying to tell you what they like.

C: That happens with anything. People's own frame of reference impact the things that we sound like.

D: I think a lot of people are trying to compare it to the Toronto scene as well especially people from out of the country that know Chris from CURSED. They are trying to compare it to something that they know from Toronto so there is a lot of that going on, which is not a bad thing at all because there is a lot of really sweet stuff going on in Toronto.

It may even be subconscious. Some of it might be there. But not always what you are going for. That's why I am asking you.

So I am going to ask you another question similar to influences. As a band collectively if you had to limit your

record collection to five punk releases what would they be ?

C: This is going to be different for all of us. **Well maybe you could all take one.**

D: There is five of us. I'm going to go with the WIPERS "Over the Edge". I think that is

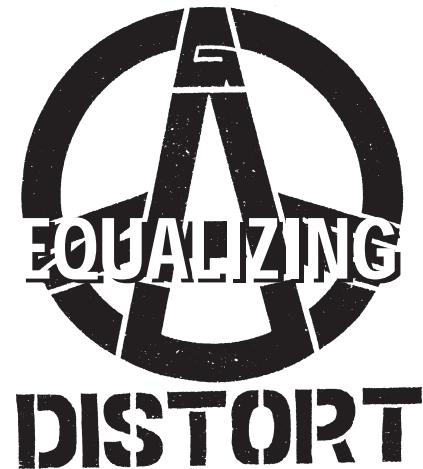
"The banks call my house ten times a day and just being perpetually screwed by debt generationaly and made to be treading water forever and never getting any further...."



CIUT 89.5 FM - "Equalizing Distort"
Top 10 Hardcore Releases
for April 2008

Band	Title	Format	Label
1. GERM ATTAK	"Ouroboros"	CD	MCR Company
2. BLOWBACK	"Living Vibrations"	CD	HG Fact
3. SPY MASTER	"A Lost Bird"	ep	Too Circle
4. ORDER	"Donku / G.A.M.E."	ep	HG Fact
5. KAIBOUSHITSU	s/t	ep	HG Fact
6. DOG SOLDIER	"At My Throat"	CD	HG Fact
7. HOMBRINUS DUDES / MERKIT	Split	LP	Punks Before Profits
8. DISCLOSE / G.A.T.E.S.	Split	ep	PLague Bearer

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



VOLUME 8, ISSUE 3

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Dave Brown, Steph Perry, and Mark Rodenizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, japacore, power violence, straight edge, retro punk, garage, Killed By Death, and oi scenes, which means we play material like Spy Master, Blowback, Skullface and Others, the First Step, Guitar Gangsters, Teacher's Pet, Born/Dead, and One Way System.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort
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Sundays 10:00 pm - midnight
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Snizz shot in EXD.

an underrated record. I think a lot of people go straight for "Is this Real?" because it has a lot of hits on it, but I think there is a lot of really cool work going on in "Over the Edge".

E: COLISEUM.

D: Louisville. You like Louisville a lot. There is a lot of cool stuff coming out of there.

P: "Milo Goes to College" by the DESCENDENTS.

A: If DISRUPT is considered punk definitely "Unrest" because that is the best record ever. And it makes me wet.

C: It is good to be wet.

A: It is. Everyday.

C: I don't know. That is so tough. I have a top 25. If I had to pick one maybe CRIME "San Francisco's Dander" or SLAUGHTER AND THE DOGS "Do It Dog Style". That is a favourite punk kind of a record. Probably one of those.

Let's talk about lyrics. Do you write most of the lyrics Chris ?

C: Yes.

What are some of the things you are singing about ?

C: Well there is only five things so far. I can go in order if you want ?

Sure. I noticed you did a song called "Alien vs Predator".

C: Creditor.

Who wins in the end ?

C: So far creditor. The banks call my house ten times a day and just being perpetually screwed by debt generationaly and made to be treading water forever and ever and never getting any further with yourself.

Sounds like the world.

C: There is "Busted". A little bit of a light hearted song about being walked in on at a

young age while babysitting with a men's magazine. It is basically about Jessica Hahn, but only as it relates to that particular moment forever etched in my mind. So it sounds like a love song but it's about beating off and being busted.

Being humiliated.

C: Humiliation. Yeah. Public embarrassment blues.

You did a song called "Money Shots".

C: "Money Shots" is the other sexy number we do about the dissatisfaction with porn and sex symbols in modern times. Not morally but aesthetically. It's literally about not feeling it and then sex being thrown at you. It's not like a moral thing in terms of objectification, but it doesn't seem effective and sexual.

D: Where is the love ?

C: Yeah. Suspension of disbelief is what it comes down to. "Lives of the Saints" was the first song I wrote and it was just about trying to lighten up and not take myself insanely seriously, which I try and do but is not that easy to do because I always go back to the same. There is "Internet Exploder" which speaks for itself.

If you had to pick one from a lyrical standpoint what would be your favourite and why ?

C: I think "Alien vs. Creditor" is my favourite because I literally get twenty five phone calls a day and it overwhelms me with stress and makes me think that 'I wish I had never gone to university'. It just gives me some determination to fuck them back as much as I can.

D: Does it empower you sort of ?

C: Yeah. In a sexy way. In an oral sort of rectal way.

What about the rest of you ? Can you pick out a song from a lyrical standpoint ?

D: I kind of like "Busted" a lot because I like that light hearted gest on sex and that whole moment of 'Oh. Oh.' Click. You hear the door. I liked when he explained to me what it was about. I really got it. Because maybe or maybe not I might have been in the same situation when I was a kid. Getting caught jerking off. I just said that on radio.

A: I would say "Money Shot". I shouldn't say why but I'm feeling it. Like the gloryhole.

D: All hole no glory.

You seem to agree Easton.

E: Yeah. The lyrics at the end. I love it.

D: Chris is a funny guy and I am super funny so I can say that.

I wanted to go back to the demo we talked about earlier. You have been working on it for a couple of months maybe.

C: Andrus has been doing it for weeks. I think his brain hurts.

So how many songs are going to be on it ?

A: Five.

And do you know when it might be out ?

A: I don't know. Are we doing it today ?

D: We are going to go finish it today.

After this ?

D: Right after this. So if you guys want to come to my door tomorrow hit me up. Actually if you want to contact me, I know a lot of people have been contacting me through myspace because I am the one who controls that. I get a few e-mails a day about when the demo is coming out so keep sending them and I'll keep replying because once it is out we are going to try and get it out to everybody that needs it.

Maybe you can post something on your site.

Are you playing shows anytime soon ?

C: Not too many right now because there is so much going on with all our other bands.

D: Both of our bands have tours coming up so we are going to try and focus on that and once that is done we are really going to give her on playing lots of shows and getting it out there.

I was wondering because that could be a distribution point if you will for the demo.

C: We just want to get all this done and get the ball rolling so we can jump back into it in the summer time.

What are your thoughts on the Toronto scene?

D: Mixed.

Elaborate.

D: I think there is a lot of really good bands, a lot of which maybe get overlooked.

Who are some of the bands that are under appreciated ?

D: Can I make like a GTA ?

Yeah, of course.

D: Pat's other band VATICAN CHAINSAW MASSACRE is really awesome. You should check them out if you get a chance. And even if you don't get a chance go for it anyways because they are a really good band. There is so many I don't want to leave any out. WHO's



Easton about to cry.

YOUR POET also from Hamilton. CRUX OF OX, SAILBOATS ARE WHITE, LIVING DARKNESS,

A: FINGER BANGER.

D: Those guys are great. We played with them at Higher for the Lowdown and they just blew our minds how good FINGER BANGER really were.

A: Forty plus punk rockers.

C: I don't think the things that are that underappreciated anymore. The best things that I can think of that come to mind like the ENDLESS BLOCKADE and RAMMER and bands like that it is pretty obvious that those things are amazing. But there is all kinds of bands like these guys band OUR FATHER and LIVING DARKNESS. I don't know, just generationally you get a little out of the loop with things that people are doing. I kind of have to see shows first hand and come across bands. That's when I saw you guys at that show with ten people in a basement. It was great.

D: I think Toronto is really on the cusp of something like dare I say big.

It seems to me that Toronto is always on the cusp. I mean that seriously. There is so many great bands that always continually come out of this city. I don't know what it is that we ... there is things that I think that are lacking in our scene that don't help us out, however if you looked at it like genres that are exploding, fusions and types of styles that come out Toronto seems to have one or two or three really good versions of it and maybe even earlier because we are the ones developing it. So in a lot of ways I think Toronto has an amazing scene that no one knows about. It is like that diamond in the rough kind of thing.

D: Yeah totally. I agree with that. I think that

a lot of kids in Toronto are starting to ... I have only lived in Toronto for four years now. I was born in a small town so I am kind of like new to it. I wasn't in it for all the Toronto hardcore that used to be happen but I know that now being here that is a lot of stuff that if people really digged or searched would find this good stuff. I think a lot of people just expect it to come to them. And they don't really go searching.

C: There needs to be a good all ages venue. It is kind of always between finding and losing a good regular spot for shows. It has been way better in the last few years but there has been some real lulls. If the worst people have to complain about is petty things than aside from that there are really good bands and a lot of good people involved.

D: I also think there are some good promoters that actually care about the scene in Toronto. Mark Pesci being one. They bring bands through and make them want to come back to Toronto, which also makes more shows for local bands and gets it more exposure.

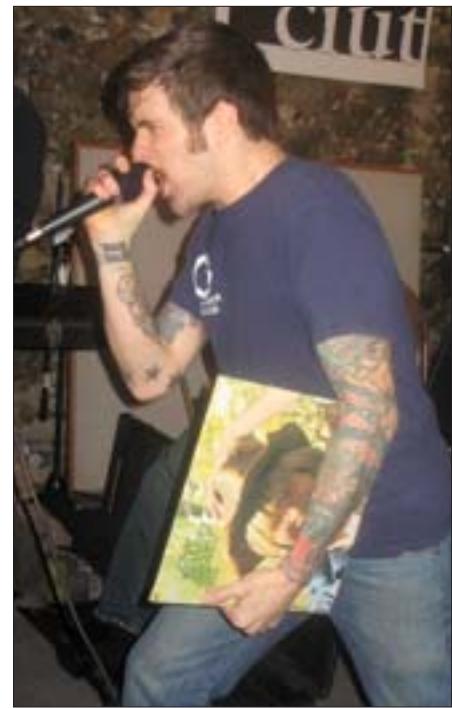
It also makes that networking happen outside of cities, between scenes and develops that. Almost a cultural dialogue among styles and whatever. All kinds of benefits to doing that.

D: Kuddos to them because I think that is a really beneficial rather than sitting around whining about it.

C: Yeah Pesci has been a workhorse in the last few years. A bunch of people have.

It's good that people are stepping up to that. It's a thankless job. What are the band's plans for the next little while aside from finishing the demo and stuff ?

C: After we finish the demo hopefully we can play before spring goes crazy and then we will play. If we can't then I guess when everybody



Chris holding on to his Rocky Mountain High.

is back in the same place in a couple of months we will try to pick up and start playing a bunch of shows.

D: We are going to let people stew on the demo while we are out touring with our other bands. I think we are writing a few songs right now that we are trying to finish and then you will see those afterwards.

C: If we can record in time we might put out an ep of stuff.

Might your label be doing it ?

C: Yeah. It might. It totally might.

D: *High Anxiety* 416.

C: And the OUR FATHER record is going to be out soon.

On your label ?

C: Yeah. And the LIVING DARKNESS is now done. CHEAP TRAGEDIES and a bunch of things are next.

When is the OUR FATHER due out ?

C: It is finished now. It just has to get mailed off and in time for their tour.

Six weeks ?

D: Something like that. Whatever it takes to get it pressed. We are hoping to have it in time for when we go out on tour with LORDS from Kentucky.

Is that in April ?

D: That is late April, early May with SAILBOATS ARE WHITE as well.

How can people get in touch with the band ?

D: myspace. How else ?

Is that the only way ?

D: We are running a blog as well.

Is that a different address ?

D: You can link through the High Anxiety blog which is highanxiety416.blogspot.com. So check that out and that has links to all the other bands that are on the label as well. I think he keeps it up to date on what is going on.



LEFT TO RIGHT: Tim, Jordan, Pedja, and Daryl.

ABOUT TO SNAP were this really great hardcore band from the London – St. Thomas area. The band was able to release a couple of eps one of which was their demo that was released on the singer's own label Specimen 32. The other had some wicked Mike Bukowski like drawing on the cover. The band had a great sense of humour as well as a serious side and I thought they were the cat's meow. Here is an interview we recorded the day before my birthday in 2006. Interview by Stephe.

Introduce yourselves and tell us what you do in the band ?

Jordan (J): Jordan. Play bass.

Tim (T): Tim Drew. Talk shit.

Daryl (D): I'm Daryl and I don't think you can say that on the radio.

T: Yeah can you say that on the radio ?

It's fine.

Pedja (P): You're both done. I'm Pedja Hamilton. I play my VH stack.

How long have ABOUT TO SNAP been around for ?

T: We started in March 2005. Me and Pedja just jamming out and then we got these suckas. We ended up actually doing a band. We just recorded the demo – the two of us and somehow we ended up doing something out of it.

D: I'm on a salary of BLANK STARE 7"s. I just eat them when they give them to me. Check out that band. They are awesome.

Were you in any previous bands ?

T: There is a little bit of an embarrassing past.

Please share.

T: Me and Pedja were in a band called GET WISE. The first rule of GET WISE is we don't talk about GET WISE. Pedja was in a good band. He will tell you about that.

ABOUT TO SNAP

P: I played for this band NOW OR NEVER and Tim was supposed to put out a 7" but then people started to be a little flaky and then we broke up. Tim sang for OXBAKER in the last line up.

T: Yeah. I was the nail in the coffin on that one. I also played in a band called MINESWEEPER that people worshipped because we were half assed. People appreciated the lack of effort. It was good times. And Jordan played in a wicked band called WALK IT OFF from London.

D: I was in the greatest band on earth called 401. Check it out sometime.

Really ? 401.

D: Yes.

As in the highway ?

D: Absolutely. Actually it was a band I started with some friends when I was a kid. It was the price of a chop of milk. That's about all it was so you can tell how important it was.

How did ABOUT TO SNAP form ?

T: Pedja went and bought a guitar and I had a day off so I went with him. And then we went to my mom's basement. I was living in Windsor at the time, but my parents still lived in the London area. He wanted to try out his guitar and I played on these pieces of crap that I had for years and we jammed out song 3 and a couple of songs that we scrapped.

P: Eleven songs in a day.

T: Yeah. We just started jamming and went 'This is actual fun'. Since there is no one to play with in London we decided to do something again.

And how did you recruit everyone else in the band ?

D: I heard the demo.

T: Temp agency.

P: Ten bucks an hour.

D: Pedja is a robot. He's made of lego. He came to life with some magic.

Like Pinocchio.

D: Well kind of yeah. I can't really talk about it too much. You don't want other lego people coming around or else the world will stop.

Look for Gepeto. Explain the name ABOUT TO SNAP. Where did it come from ?

T: Pretty much if I leave my house and do something veins start bulging out of my head. There's nothing I can do. That's my way.

So it's your life in a nutshell.

T: Yeah. Pretty much. Pedja actually crafted the name.

Is it about Tim ?

P: I think I was at my job and I work in a group home with four guys with disabilities. I think someone was having a temper tantrum and I was about to go insane and I was talking to Tim 'Okay these guys are screaming and freaking out and I'm about to snap.' 'Yeah that's a good band name.'

That's how it was born. What was the idea behind the band when you first started ?

P: We were bored.

It was a way of beating boredom.

T: It was just guitar and drums when we started and we went and recorded. He did the bass tracks and I just wrote some lyrics at some stupid job that I had for a while.

Were you trying to be like a certain sound ? What kind of sound were you going for ?

P: Just real fast.

D: I see a lot of 97a influence in it. Especially now, like more now that the songs are getting even crazier. They are verging on like a TERRORIZER influence. Pedja gets a big boner for TERRORIZER.

P: That's true.

D: That's rude. When I joined it was just the two guys and I heard the demo. I thought it was so awesome and I begged because I am just a big nerd.

T: Daryl was actually going to be the singer because he didn't have drums and I didn't think I could possibly sing all those words and not die so I was happy that he wanted to play drums.

D: I didn't want to be a scab so I didn't want to sing Tim's lyrics because Tim already had some songs so it was like ... and also Tim is crazy and he hits himself and I am just a nerd that can't do anything so I would be like 'and these planes' and I would just pass out. It wouldn't be anywhere as interesting.

Did you really just start playing drums because you play them well ?

D: Well no I just kind of played on my friend's sets and stuff like that and when we were in the practice space we were dying looking for a drummer and I was just goofing around and just got on the drums and ... actually I wanted to be a second guitarist because it would sound really full but I just got on the drums and said



LEFT TO RIGHT: Pedja on guitar and Jordan on bass.

"Aw screw it. I will play these for now." I didn't think I was good enough at the time, but they were like 'It'll do.' That was kind bravado though.

You guys are all from different towns though.

D: Kind of.

It seems like that would be an obstacle for this band to exist. How do you guys function as a band ?

P: We don't.

D: Actually we kind of don't. Most of the practicing is done with

T: ... at shows.

D: It's better now. Jordan was in school a lot, but now he is out and it will probably be easier. It is mostly me and Pedja who work out the kinks and ...

T: ...when I am not at my job I grace them with my presence. Lay on the couch while they

play.

D: We call him the king.

P: We do practice. We are just joking. Once a week.

D: I picked my king and it wasn't Jesus or Elvis. It was Tim.

Do you guys practice in London or Sarnia?

P: Sarnia.

You guys all commute to Sarnia.

P: That sucks.

That is closer for you though.

T: Sort of, but that hour drive is like eighteen hours long. If you have ever driven to Sarnia you will know exactly what I am talking about.

D: But Sarnia is beautiful. The scenic gorgeous And then you get to Sarnia and you go 'Oh wow. Check out all those buildings with crap floating out of them.'

It's on fire.

D: Floating cancer. Trees have tentacles and all that stuff.

Okay you started mentioning TERRORIZER and 97a. Who do you consider influences on the band's sound ?

P: Me.

But music wise ?

P: I can break down the first demo. People say we sound like STRIKING DISTANCE. I don't hear it. The first two songs "Can't Close My Eyes" I just changed some notes. Song 3 is the NERVE AGENTS. Song 4 is UNIFORM CHOICE. Song 5 is like TEN YARD FIGHT.

So the secret is out.

P: We do not sound like STRIKING DISTANCE. But they are cool.

Okay so the record is corrected now.

D: So you just solved the mystery of hardcore.

This is by numbers here. And does the ep have a similar influence map ?

P: No. The new stuff is when Jordan joined the band and Daryl so it is a lot more diverse in sound. A little more complex because Jordan also writes and Daryl gives me ideas like non

stop. And Tim butchers the songs. 'Yeah this sucks.'

T: He goes 'Hey what do you think of that?' and I go 'Its cool but it sounds like this.' And then they say 'Could you not be honest and just do what we tell you.'

D: That's how it works actually.

Like FAT NUTS.

D: Lets not joke about that. FAT NUTS is about life.

Is there more musical influences because you do sound like a lot of things ? Like I hear all kinds of things in your sound.

D: I think the STRIKING DISTANCE comparison will stop after this 7". It's a lot different. Pedja's got a lot better and the same with Tim. Tim's lyrics are awesome on the new record.

Have you gotten much feedback from people? What have they said you sound like?

D: We don't entertain anybody else.

But have you heard from people saying I think it sounds like whatever ?

T: Well I have heard that we are too tough.

Oh from MRR.

T: Yeah well MRR said it and ...

D: Really ?

T: They said it in the new issue and I have heard that comparisons in a couple of other zines. 'Oh it's tough sounding.' There was this band from the UK that ruled called VOORHEES. It was very guttural and tough sounding but I wouldn't say they were along the lines of FAT NUTS you know. They are definitely not a tough band. But as far as a musical influence goes I would say bands like 97a and SOA and Pedja's into BASTARD and TERRORIZER and things like that. I mean we all listen to a lot of different stuff.

INFEST at all.

T: Oh yeah.

D: INFEST is the king obviously.

Because you guys sound a lot like INFEST to me anyway.

T: Thanks.

D: That's great. That's the kind of thing. I don't know it is really eclectic. I hate to say that too. 'Oh man our sound is eclectic,' and it is a youth crew band.

No. At one point I hear you doing a drum part that sounds like BAD BRAINS "The Big Takeover" and the next minute I am hearing a youth crew breakaway part. I guess that's my point. I hear lots of things coming out of your sound. That's what I am trying to capture.

T: It is hard to push records on people. That was our goal because 'what does it sound like?' and we're like 'I don't know'.

You take the last twenty years of hardcore and mash it up into a thirty second song.

T: Yeah it is fast hardcore but there are also moments where there are segues and slower parts that are a little bit GO IT ALONE melodic hardcore Northwest style but then you mix it with fast thrashy stuff. Like the one song we talked about you say sounds like WHAT



Tim beats his chest or exhibits some double jointedness.

HAPPENS NEXT. We like thrash, we like mosh, we like all kinds of stuff. Of yeah, that is one bit of feedback that we get is we're too moshy for thrash kids and we're too thrashy for mosh kids. Overall we are just trying to please everybody.

Or nobody. If you had to limit your record collection to five punk releases what would they be ?

P: Definitely both CHAIN 7's, DRI "Dealing With It", TERRORIZER "World Downfall", and SIDVILLE "Plaza of Tears".

D: I am going to try cheating as much as possible.

T: Yeah you can't say discographies.

D: MINOR THREAT first 7", MINOR THREAT 2nd 7", MINOR THREAT's LP. I don't know. I am just really influenced by *Dischord* and that whole Washington DC thing. I will definitely have to say if discographies count I would say that the MINOR THREAT discography is the one. Probably YOUTH OF TODAY "Break Down the Walls". BLACK FLAG "Damaged". I hate these questions because I can never ... this is all I do because I am a nerd and I sit in my room and I make these lists. 'Today I would pick STATE OF ALERT, but the other day I would pick VOID.'

I understand. It is hard to sum it up. Who wants to limit it ?

D: I am just going to say anything in the *Dischord* collection.

T: I would say BATTERY "Until the Ends" LP because that is one of the biggest influences on me. 97a's "Society is Running on Empty". The RITES "Wish You Never Knew". I realize that a lot of these are more modern but I think saying things like NEGATIVE APPROACH is redundant. If you don't like NEGATIVE APPROACH you should probably be dead. I am trying to think of things that I play a lot. DAMNATION A.D.'s "King of the Lost Souls" record. INTEGRITY "Systems Overload".

D: I think FAT NUTS first 7" is probably the most influential on us.

T: That is another. That is obvious.

D: Yeah like MINOR THREAT duh. FAT NUTS of course.

J: I will say BAD BRAINS "Black Dots", the BROADWAYS "Broken Star", I will fill in COUNT ME OUT for Pedja. LEATHERFACE "Mush". That will take the last two spots.

D: We have these nerdy conversations every time we wait for Tim to come back from macking on girls we just get into it.

Tim do you write most of the lyrics ?

T: As far as I know I have written all of them.

What are some of the things you sing about?

T: Despite sounding like a douchebag in the interview so far I try ... I mean on the demo I was pissed off about my job and stuff and that still goes on. I can't deal with everyday reality sort of things. As far as what I write about just frustration with this is it and this is my life working and getting nowhere, the inevitability



Daryl on drums and Tim about to hoark out some vocals.

of death and the uselessness of the whole existence. I guess I am kind of big on existentialist philosophy. Aside from that I have some songs about vegetarianism and animal rights. We are all vegetarians and stuff. I write about that kind of thing. On the demo a couple of songs were singing about hardcore but the one song was written on Jason Young's steps while Pedja was recording the bass tracks. I was trying to hurry that along. I am trying to stay away from writing about hardcore. Obviously it is a huge part of my life but what can be said about it that hasn't been said a thousand times and never listened to. And there is a lot more things going on world wide that should have the focus then what is going on in our little scene.

You guys are all vegetarians ?

T: Yeah.

Why did you guys become vegetarian ?

T: Mine is threefold. I was lifting a lot of weights at the time and started making the connection that meat was muscle. I was also watching a lot of zombie films and furthering that connection of meat is muscle so I was kind of starting to get grossed out on it. Then one day I went grocery shopping to buy some chicken fingers because I was craving that and I thought this one's two dollars cheaper and then I got home and started cooking them and go what the hell is grey meat ? So I decided that I wasn't going to eat this crap anymore so that's me being a weirdo.

J: Mine was more like I never ate that much meat. As a kid I just didn't like it. But I started realizing that it didn't make sense to grow fields and fields of corn to feed cows that we were going to eat. Why don't we just eat food that I am going to eat right away. It was really easy for me to stop. It was something that I could do that was so simple.

D: For me it was kind of a process. My dad was a hunter and I was all gung ho and 'Guns rule. Death is awesome.' You make that connection from movies and stuff. I remember I went on a hunting trip with him once and this is what turned me. We shot this deer and it didn't die and it was screaming in pain. I will never forget it. It was the most disgusting thing ever. It has never been able to leave me because we basically had to go up and put it out of its misery. It was the worst sound. It scarred me. After that I started looking into it. I had a friend named Stew Morris. Hunting sucked. I didn't want to be involved with it. As a modern society there is absolutely no reason. We can afford to not have to. That's my opinion of it anyway. It is a personal thing. I am not telling anybody what to do.... Living in Canada I don't think I need to go bare naked into the forests and get my food. There is always people who say 'Well we are made to eat meat with our teeth and all this horseshit.' I don't think it is necessary. I have friends who are into it and are into animal rights and now they got me into it but that was the big turning point for me was seeing that.

That's a crazy experience.

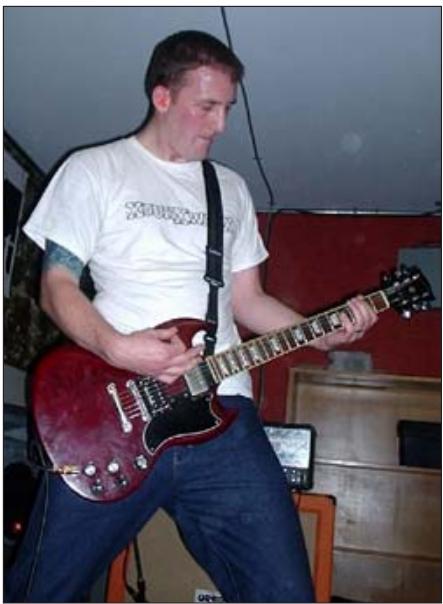
P: I just don't think it is right. That's all I can say about it. These guys covered it well.

I wanted to go back to the lyric question. What is your favourite ABOUT TO SNAP song from a lyrical standpoint and why ? So I want you to basically highlight a song that you think you nailed or is important to you.

T: Every song we write is probably the best song ever written (*laughter*).

D: I say we are a little more important than the BEATLES.

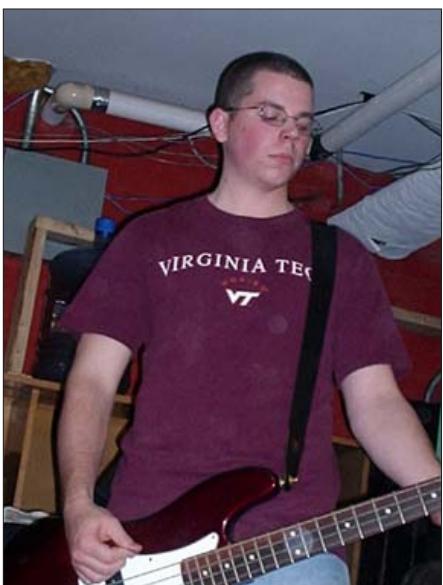
T: Honestly, the new songs are definitely way faster and way more intense and I really like



Pedja on guitar.

the lyrics that I am doing for them. I would say the one new song which is about humans should basically stop expanding and maybe start dying, particularly in London. London is known as the forest city and I was just reading up about how all these builders of these stupid suburbs and these wide expanses of useless homes and stuff are basically going to sue London if they are not allowed to tear down these forests so they can put up all this bullshit for all these people, instead of building a condo and I know URBAN BLIGHT wouldn't back that at all. I kind of understand what is going on there but it is just a waste of space. We're just driving deer and all these animals out of their homes. It's not just happening here. It is happening everywhere. Maybe humanity needs to stop reproducing. It's the one that needs the population reduction.

We're paving the best land to grow food on and stuff like that.



Jordan on bass.

T: Well everyone needs a Walmart. Who needs corn ?

Urban centres start around places that are fertile ground because that is where you can grow stuff and so people start to settle and then we have gotten to the point where we start paving over that and you can never grow stuff on it again.

T: You have a giant city like Toronto that doesn't have a farm within it. You wonder where all the food is coming from.

Yeah. Pretty much. The rest of you. Would you please answer that question.

J: I don't know most of the lyrics that well but the third song on the demo sums up being pissed off about your job.

What's the song called ?

J: Song 3. It is about everything we like to do. You can't make any money at it so we have to do things that we hate doing just so that we can do stuff that we like to do. It pisses us off. It is pretty straight forward. It sums it up pretty well.

D: I kind of agree with Jordan. People always complain ... I remember a friend who was complaining about how hardcore was alright and I think he was listening to FUCKED UP and there is this song called "Circling the Drain" and he was saying "All these punks ever do is complain about their jobs and whatever so it is not that meaningful." The thing is with hardcore what's awesome about it is that it is not necessarily here to cause a revolution. It is just basically a vent for anybody. There will be some fourteen year old kid in Karuna or Sarnia going 'I do hate school. School does suck.' And that's great. That's anger.

Captures that emotional part.

D: Yeah. It's always going to be there. It is kind of the point of it. Otherwise I think the last song on the 7" is really good.

What's it about ?

D: Tim field that question.

T: Basically it's about animal testing and cloning and just messing with their DNA structures and companies being able to copyright such things.

Oh yeah. I saw that in the "Corporation" actually.

T: One of the lines is "A renewed lease on everything that was never ours." I mean we never had any rights to cut up an animal in the first place and now it is just continuing on to the level where someone could go 'Nike now proudly presents their version of the squirrel wearing ducks.'

D: Well that is the other thing I like too is that it is kind of the idea that it is more your responsibility as human culture to 'Well we have the DNA so if we screw up this animal we can just start breeding more of them. We have the DNA for it.'

T: Yeah. It is a total cop out. They can do whatever. 'Oops. We killed everything.' It's almost like rich kids you know. A rich kid throws a temper tantrum smashes his TV and

says 'Mom get me a new one.'

P: I think mine is "Song 3" again just because ... I'm not lazy. I like work but I just hate doing a job. I'm twenty eight I have got close to forty years of doing a job before I can retire. I honestly cannot wait until I am sixty five so I can enjoy my life or whatever is left of it. It's just the idea of slaving away your life. I mean you can try and find whatever you like but chances are it is not going to happen just because of the way society and the system is built. You are supposed to go into debt then bust your ass to pay it off, by the time you look around you are forty years old.

D: You're already dead.

P: That is the chorus of the song basically.

D: Like the opening line totally sums it up as being a frustrated hardcore song. 'Once a month you get to live, it's thirty days of being dead.' That sums it up.

T: Particularly in an area where you don't get a lot of hardcore shows.

D: It's like one and then everything else back into manic depression mode again.

Tell us about the stuff that you have recorded so far. What do you have so far ?

P: We have the demo that was recorded in March of last year. Tim put it out on vinyl.

That's the five song ep.

P: Yeah, it's five songs and a print on the B-side. And a new 7" with ten songs just came out yesterday.

T: And that's released on *A389 Recordings* out of Baltimore. That's about all we have. A live recording from our London show at Call the Office that nobody will ever get to hear.

D: It is locked in a vault with Walt Disney's head.

P: Basically we have fifteen songs on vinyl. That's all we have. No CDs. Nobody is that foolish to put out our CD.

D: Not yet. We will find some sucker.

Do you have anything recorded that hasn't been released or are you hoping to record some more stuff ?

T: We are looking to record some more stuff definitely.

P: Not yet though because the 7" just came out. We are going to try and do an LP or something like that. It's half done. We actually played almost ten new songs tonight.

Will Specimen 32 put it out ? Do you think someone else might put it out ?

T: Sorry. I only invest in the best and brightest. I would probably chip in on it and do a split release. The dude that does *Hydrahead*, he also does that band *ISIS* and there was an interview where they said 'Why don't you put this stuff out and he went with a different label because he wanted to see if anyone else was interested in it. Like I can piss my money away all I want and put out all these *ABOUT TO SNAP* records but it is kind of flattering that Dominic liked our demo and liked it enough that the next day he was like 'Yo, I want to put this out.' That means a lot to me that someone actually cares other than me and other than

us.

P: I don't care.

T: I know you don't care other than naps and sleep and food.

Can you tell us a bit about the London scene?

D: London scene ?

Is there a scene there ?

T: There was at varying points.

Do you play with anybody ?

T: No. I have actually boycotted doing London now. I have for a fair amount of time. When we first started out we were playing typical London shows which is about forty or fifty people and most of them were just there because it is some social structure that they can be apart of. Not so much that they actually give a shit about playing music. And now no matter how much we flyer and no matter who is playing ten people come out so it's like a girlfriend's friend. I don't really feel the need to play to people that I already play to.

Is there any good bands that you would recommend that come from London or St. Thomas or Sarnia or wherever this area is?

T: No.

D: Sarnia. There is a band called SARNIA and it is the funnest live show you will ever see in the tradition of BOSTON or NAZARETH and all the bands named after cities. You owe me twenty bucks dude.

LOOK PEOPLE did a band like that. They did a one night band and they called it GUELPH. So it is in the same spirit as SARNIA.

D: Well he can add that to the intro of his next show.

But I am more interested in punk bands. Is there any good punk bands around ?

T: In London there is things that call themselves punk, but it is confused in that whole wave of SILVERSTEINS and ALEXISONFIRE and all that kind of garbage. It is all about getting on the radio and trying to play big shows and make money. They don't know of any bands called MINOR THREAT, which blows my mind. The punkest thing I have seen in London is that BLACK FLAG shirts are sold at Back Stage Pass which is basically Canada's version of Hot Topic. The punk rocker kids you'll see downtown have just found this fashion somehow. They don't like music. They don't go to shows. They just talk about bands and wear patches and download them and then don't actually support anything to do with hardcore punk rock.

Is there anything else like zinewise or places to play or ... ?

D: My friend Stew has got a zine called "Free Society". He has been doing it for years. It's got to be like eight years now. He is still doing it. He is still trucking on. It's awesome. I like what he has to say. It's based out of Sarnia.

It's really good.

P: But no decent bands. No decent venues. Actually there is a good venue in London called the Whippet Lounge and a lot of bands and a lot of history like HAYMAKER, FUCKED UP, the CONTROL, COUNT ME OUT, STRIKING DISTANCE played their first show. There is a lot of history to it but it is getting kind of rundown. Nobody ever goes there so we just stopped playing shows in London because the last time we played there was eight kids. I'm not even exaggerating.

It was eight kids at our show. We just played our release show last night in Sarnia.

T: Because I am staking that as our home town.

D: People really welcome them there.

T: As far as zines go I have had a couple of young kids hand me this personal zine that they have made. It is all photocopied and cut and paste and while they have got the fifteen year old mentality where they are talking about something I am going there is a different side to this. It's still really cool that they are putting effort into doing these sort of things and it is cool to see that aspect of hardcore punk still around.

It is nice to see signs of life.

T: Sarnia has got incredible signs of life. Everytime we play there it is incredible. There is tons of kids and it is not just that it is a small town and they are bored. They are really excited about hardcore and punk rock. They are way into it. This one band CIRCUMSIZE THE 13 or CA13. They are sixteen or seventeen years old and are way into R.A.M.B.O. and they like thrash stuff and they

are also playing GORILLA BISCUITS covers. Kids like that are into that as much as they are 25 TA LIFE. They just love every aspect of hardcore and punk rock.

That blows me away having gone to Sarnia many times.

D: I am just as surprised as you are because it kind of flourished. When I was fourteen there was a bit of a scene but then a bunch of people went away to school and it was dead for a couple of years and then there is a couple of kids.

Is there Lambton College in Sarnia.

D: Yeah.

Is there a radio station there ?

D: I think so but I don't know. I think they just play like the newest SLAYER album sometimes and stuff.

So it is nothing to promote the scene.

D: Nothing like that. For all I know ... like I was out of it for a while. For all I knew there would be these youth crew shows going on at these places that I didn't know about but that was my problem.



Daryl on drums.

Tim. You said you did a show on CJAM once.

T: Yeah. I did it for a couple of years.

Is there any good punk shows on CJAM ?

T: Not that I am aware of. There is a weiner punk show that plays like *Fat Wrechords* garbage and there was a metal show. There was this guy from SEARCHING FOR CHIN that used to do a show but he just got burned out on a scene that went nowhere.

What about CHRW in London ?

T: They used to have a decent show but they played more on the metal end of things. But that was on Friday nights. Andre that sings in FEVER OUT used to do a show and helped me get into a lot of different hardcore and punk rock bands. I think it was called "Hardcore Still Lives". He just had that MADBALL song "Still Lives". He just played that. Through that I got into some bad bands because I was into some terrible metalcore for a while.

D: Tim doesn't fake it. He just takes it.

T: That's right. Andre used to do a show but since then there's nothing in London. A lot of scenes seem to have a cycle where they get more life back into it, but our town basically dries up. The kids moved on and they haven't come back.

What are the bands plans for the next little while ?

P: Just play out as much as we can because the record is out and especially touring. In the summer we are going to go down to Florida and play a few shows on the way down and a few shows on the way back.

Is that a week or two weeks ?

P: I think ten days. We played the States before just never more than three consecutive days. Just try and play as much as we can and work on the LP.

D: Try and come up with twenty two new songs to annoy you.

You played twenty two today.

D: Yeah, but it wasn't all new stuff. Most of it was the new 7" that just came out yesterday on A389 Records. Go buy it.

How can people get in touch with the band?

P: abotosnap@yahoo.ca

T: Through Fox News at myspace.com/abottosnap.

HOMOSTUPIDS

The HOMOSTUPIDS are a relatively new band from Cleveland. The band features a bunch of guys who have been in bands for sometime so they are not new at this. The band has a lo fi garage sound and lyrics border on the juvenile, but I think that is the point. They were in town to play the FUCKED UP fest last year which is how we got the chance to get in a few words. Interview by Stephe.

Introduce yourselves and tell us what you play in the band.

Josh (J): I'm Josh and I play guitar and sing.
Dale (D): I'm Dale and I play drums.

Steve (S): I'm Steve and I play the bass and sing a little bit, but Josh sings mostly. Right?
J: Yeah.

S: Well it's true. And you can sing and play guitar better than I can sing and play bass.

J: I don't know if that's really true.

S: No it is true.

J: Okay.

How long has the HOMOSTUPIDS been together for ?

J: Two years.

S: The summer of '05.

And how did the band get together ? How did you first start ?

S: Well Jay.

J: Yeah we actually had a catalyst.

Someone else who is not here ?

J: Yes.

What happened ?

J: He directed us in the same direction.

Was he in the band ?

S: No he was a mutual friend to all of us. And I didn't really know Josh that well at all and Dale I totally did not know at all.

But I guess he knew all of you.

S: He knew all of us yeah. Dale had just left the band that he was in and I was talking to Jay about how I wanted to start a band called the HOMOSTUPIDS and I don't know anybody who wants to do it because nobody I knew wanted to fuckin' do it because all my friends are losers. These guys aren't losers.

What was the idea behind the band ? Did you have an idea of what you wanted the band to be ?

S: Well in my head the idea was the MUMMIES. Or not even to sound like the MUMMIES but just to be sloppy and just to have fun and goof around.

And you couldn't find anyone to do that ?

S: Well no because people who play instruments usually want to play well. And the simple song structure for people is

So did Jay know this ?



LEFT TO RIGHT: Steve, Josh, and Dale.

S: Jay knew what I was Well yeah. I was living with him at the timewell I was in another band and I wasn't having fun anymore. **And he said 'I know some guys who might be into this.'**

S: He was like 'Hey lets go over to Josh's house' and we went over to Josh's house and we were hanging out in your backyard and I said 'Hey you want to be in a band called the HOMOSTUPIDS ?' and you said

J: 'Yeah.'

S: And Dale I just called Dale on the phone. I think he said as long as we suck or are shitty or something.

That was the condition.

S: I called Dale on the phone. I got Dale's phone number from Jay. It was a cold call. I never talked to him in my life.

You got the sales pitch on the phone.

S: He was like 'What are we going to do ? What instrument are you going to play ?' I was like 'I don't know.' Because I don't have a bass. I still don't know how to play bass. I just finally got a bass.

Well you play with sound effects even. You know what your doing.

S: Well we have been around for two years. So I kind of figured out

something to do. We knew Dale was going to play drums and we knew Josh was going to play guitar. And I just brought a bass to practice.

You needed a bass player.

S: We needed something.

J: I don't think you were going to at first. I think you were going to sing and play guitar as well.

S: But then I didn't want to sing. Josh just

started singing actually. I think we just started playing "Flies Die" and I sang it originally and that was at our first practice.

J: It was cool because you know how you have that awkward first practice with people who don't know each other when you start bands ? **Yeah because you don't know each other...**

D: We actually wrote a song in that first practice.

J: I had three songs and that was our set.

That's pretty amazing. That never happens.

S: Our first couple of shows we just played those first three songs. Well actually no. We had two songs and we played "Flies Die" first with me singing and then we played "Psysts" and then we played "Flies Die" with you singing.

J: Yeah but it was called "Flying Dying". So it was the same song but we considered it two songs.

S: But then we liked Josh's version better so we kept that.

I was listening to you (Josh) sing and you remind me of how Steve used to sing.

S: People think that he is me. They haven't seen us play or they are from out of town.

If I wasn't watching you live and it was just a recording I would think Steve is singing. They way you scream into the mic. And you (Steve) sing differently.

S: I didn't want to scream.

I guess from the last band.

S: I was just sick of it. And there is only so much ... I mean something that is fun about this band is that we can do whatever the fuck we want. Well all the songs we played today are fast and noisy, but some of our songs don't even have real lyrics. It's just moaning and whaling.

And you played an instrumental today. I think "Apeshit" was the one.

J: No.

S: Oh we played "The Hawk" but you only





LEFT TO RIGHT: Josh, Steve, and Dale.

sing in one part of that.

J: There is a couple of songs where it is very minimal.

S: And there is only so much you can do when your screaming. And I also don't want to be typecast.

I am going to ask you about influences seeing as we are talking about music right now and styles and singing. Who do you ... so you mentioned the MUMMIES initially as an....

S: Not that our songs sound like that at all, but the vibe.

Is there other people that you might cite as influences ?

S: HAMMERHEAD a little bit.

Who is HAMMERHEAD ?

S: They are like an Am Rep band from the 90's from Minneapolis. They are sweet. They are spectacular.

J: That doesn't hurt my feelings when people say that. I've heard ...

S: Well not what you've heard but what you think.

J: These are things that I can see like BORN AGAINST.

S: Yeah. Who is not an influence for me at all because I don't even like them, but I guess some of our riffs in the early days were blatant BORN AGAINST rip offs.

J: Actually I completely ripped off a BORN AGAINST song.

I can hear some of the guitar sound.

S: JOY DIVISION bass playing. Like two of our new songs are just lifted from a JOY DIVISION song completely. Like "Candy Condor" is one. And BAUHAUS too. BAUHAUS bass playing. But just for my bass. But if you throw a distortion peddle on it and just play it faster ...

You can't tell.

S: But that's the influence for me for that. And the bass player for HAMMERHEAD but he

plays bass chords and I can't play that well. J: Maybe POISON IDEA. Like the guitar sound onit's a pretty stellar guitar sound he's got going on there.

S: Where you can hear what he is playing but it is still

J: Crunchy.

It is seamless when they make transitions.

S: Yeah. Absolutely.

Like Michael Shanker.

Drumming ? Do you want to add anything about drumming ?

D: Like what ?

S: For how you play in this band. Do you derive an influence from anything ?

D: No. Not really.

You just kick the shit out of the kit.

S: But you play in other bands and this is your

only loud rock band.

D: Yeah. I play in things that aren't so straight forward. Like this is pretty much straight forward rocking type stuff.

S: But the other bands you play minimal like very quiet. Your all over the place. Not that your not all over the place in this band.

I wanted to ask you about the name HOMOSTUPIDS. Where did the name come from ? Tell us the story about the name.

S: Well there isn't really much of a story to it but when I was eighteen or nineteen I was listening to the MUMMIES a lot and a friend of mine and I were listening to the MUMMIES one night just jumping up and down being idiots and thinking it would be great to be in a band like this and we would call ourselves the HOMOSTUPIDS, but it never happened. And so I just waited.

So it is based around the enthusiasm of listening to the MUMMIES.

S: Yeah and it just seemed like a name that would fit a band that sounds like this you know. So it was perfect. And it's a damn good name.

J: Fine name.

If you had to limit your record collection to five punk releases what would they be ?

J: SCREAM "Still Screaming".

That's a great record. You're the first person to answer that.

J: Great band. Probably "Pick Your King". I don't know if this would really go into the punk goes. B1000 and maybe "Wig Out at Denko's".

S: Oh really.

J: I really like that record.

S: We were talking in the car. That stands up over time more than "Can I Say" I think.

You think ?

S: Well when I was younger I thought "Can I Say" blew it out of the water....

J: But I've always liked "Wig Out at Denko's" **I am going to have to listen to them against each other.**

S: "Can I Say" has a little more cornball going then "Wig Out". It's like youth music.

Well at the time they were trying to do that.

S: Dale you got an answer for this one.

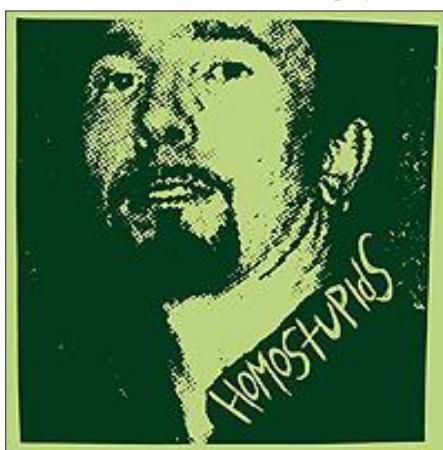
D: I have no answer for that. I don't even listen to that much punk stuff really. I'm not sure how you are using that.

I'm using it in a very loose way. I just want you to name five records that you love. That's really what I am asking you. If you don't want to answer it that's fine but people usually like to talk about records they like.

D: Like recently I have been into HELLA and MELT BANANA and stuff like that. I don't even know which album. "Teeny Shiny" or something like that. That's a good one. Sorry.

S: No that's good. I think the first DRI record, "Pick Your King", LOCUST "Abortion Technician", "Hairway to Steven", "Never Been Caught" the MUMMIES record.

J: BAD BRAINS.





The Roir Cassette ?

J: No.

S: The one with the lightening bolt.

J: No. It's the one that nobody likes.

S: "God of Love".

J: No. It's older than that.

S: "Quickness".

J: No. "I Against I".

S: Really ?

J: Yeah.

S: What songs are on that ?

J: "I Against I" is on that record. That was one of the first songs I ever heard.

That is the only song I like off that record.

J: I think it is a good record. A College radio station in Buffalo is where I heard it and was like what the hell is that ? I never heard anything like it you know. I was a kid you know.

S: Is there a lot of reggae stuff on that record?

J: There is and that's not really

There is more rock on it. There is some reggae but it is more rock.

J: But it's got the I don't know. I think it's pretty good.

It's got HR singing from prison.

S: Oh is that the record ?

J: "Sacred Love".

That's the song. Okay. What are some of the things you sing about ? Who writes the lyrics ? Mostly you Josh ?

J: Yeah. I guess. I mean I sing most of the stuff.

S: "At the Zoo" you wrote for your daughter.

What's it about ?

J: Animals.

S: That you would see at the zoo.

That sounds like an instructional video for kids.

S: "At the Zoo".

J: I don't think there is a whole lot going on

that song because they are pretty stupid.

S: She's a bitch. She's on dope. She's a bitch. When I go to jail she's on dope. Oh girls going to jail. I have lyrics about that. Calling girls from jail when you get arrested. Calling your girlfriend from jail and she is doped up and doesn't want to come so you go home and kill her when you get out.

So you don't have to repeat it.

S: It is more a crime of passion I think. That's what the lyrics are about. Crimes of passion. Or just passion.

J: We're a very passionate band.

What about you guys. Do you have a favourite song from a lyrical standpoint and why ?

S: For our band or another band.

From the HOMOSTUPIDS. From the canon of literature you produce.

S: My favourites are "Doper" and "At the Zoo". Those are the two best. I mean the words for at the zoo are monkeys and zebras.

J: At the zoo.

It's just listing off animals.

J: It is pretty funny hearing someone screaming that. And lemurs at the zoo.

S: We will write a song and then record it and then everytime we play it the lyrics aren't always the same. You know you probably say different animals.

J: Yeah the words are rarely the same. There is a lyric sheet in one of our records. You can have it.

S: It's phonetic. It's typed out phonetically.

That's a neat idea.

S: It was easier then remembering what the words were.

What is happening in Cleveland these days?

S: Josh just had a son.

J: We just try not to play there. Nobody likes us there.

S: My cats killed a rabbit. Ate the whole thing.



What about scene wise ?

J: I don't know.

You just ignore it.

J: You'll have to ask somebody.

S: We don't have anything to do with that stuff. Nobody comes to see us. Nobody likes our band at all.

But people were talking glowingly about you at last night's show.

S: I didn't hear any of that.

Well that's okay. You don't have to. I did.

S: All I heard was negative. That's all I ever hear. 'You guys sucked tonight.' 'You guys were worse than last time.'

I heard the opposite. Do you have any releases out ? I think you have a 7" out.

S: We have three 7"s and an LP.

Tell us about them and what labels are they on.

S: The first record we did was the "Glow", which is a three song ep.

J: That's on *My Mind's Eye*.

S: And then after that we put out "Brutal Birthday" which is actually stuff that I put out with Kevin from the last band and a drum machine and just put the name HOMOSTUPIDS on it because that was sitting on a shelf and called HOMOSTUPIDS before the band even formed. And no one would buy it if it was called Steve and Kevin. And then the "Edge" just came out. That's on *P-Trash Records* and is a split with *Radio 81* who is from Montreal. And then we have an LP called "The Intern" on *Parts Unknown Records*.

J: And we have one coming out on *Load* called "The Load."

I was thinking that you guys had a record on Schizophrenic. Is that not the case.

S: He wants to do something but we just don't have our act together and want to do too much stuff too soon.

So the new record coming out is on Load.

Where is that from ?

J: Providence.

S: Rhode Island. They mostly do noisy arty shit, but I don't know why they are putting out our record. Like LIGHTENING BOLT and stuff like that.

J: I guess he likes us.

S: Alright. So he's got bad taste.

So when is that coming out. Do you know ?

J: It's supposed to come out in October but we just put one out and we figured it might be better to hold off on it so it might be coming out in February.

Any other plans for the band ?

S: I could tell you the time lengths of the records. Do you want to know the time lengths of them ?

No.

S: Some people like to know that.

No. Are you planning on playing anywhere or doing a tour ?

S: We're playing Buffalo tonight.

Any big tour kind of plans ?

S: January we are going to Chicago. We can't



really do tours and stuff because Josh has a family so...

J: We're probably going to watch the baseball game.

S: Watch the Tribe play. The Sabres are playing tonight.

I went to see the Tribe when I went to Cleveland once.

S: Did the win ?

Nope but it was a scarf day so I got to bring home a scarf.

S: Oh that's nice. It's not as good as dollar hot dog night. That's the night to go. How many did you eat last time like six. That's absolutely ridiculous.

D: I mean it took the length of the game.

It certainly is risky. How can people get in touch with the band ?

J: Go to our show.

S: Or you can call the record store. I'll give you a phone number.

Do you guys work at a record store ?

S: I work part time the record store that is also the label that put out our first record. But I am not there that much and usually for the first half of the day the owner's Lebanese dad works and he is like seventy five.

Oh that will go over real well. Let's not do that.

S: No they like it. I like to give out their phone number. I'll give it out. I don't think anybody is going to call anyway.

I doubt it.

S: 216-521-6660. And then the Vietnamese restaurant that is next door is 228-4414. That's 216.

Is there an e-mail address ?

S: homostupids@yahoo.com.

And is there a real address ?

S: That's my mom's e-mail address so don't

put any swear words in there. She doesn't have a computer. She has a typewriter that she plugs into her television set. I don't know how it works. I have no idea. A screw lose or something.

Any last comments ?

S: Why don't we do our ages and our signs. You are thirty two and you are a

J: Gemini.

S: Dale you are....

D: Thirty two and Sagittarius.

I'm Sagittarius too.

S: There is a little connection there. The planets are aligned. I'm 29 and I am a Pieces. The fish. If dreamland had a ruler then Pieces would be king.

What the hell is that supposed to mean ?

S: Read up on the signs.

Yeah Nancy Reagan was big on those.

S: Yeah. She's psychotic. I think red was her favourite colour and nobody else was allowed to wear red if she wore red.

I think they made decisions based on what the astrology was saying.

S: Really ?

Oh yeah. And it wasn't Ronald who was making those decisions.

S: Really ?

Yes. Because he had lost his mind at that point.

S: What time is this ?

We are talking from the second term near the end.

S: He was already losing it by then. How about that ? I didn't know about that.

So she was making decisions based on astrology.

S: Wow. She's a fox though huh. She's probably great in the sack I bet. Old bag of bones.

REVIEWS

Reviewers are: Aaron Brown (AB), Craig caron (CC), and Stephe Perry (SP)

999 "Gimme the World" ep

To say this is a return to form would be misleading because this doesn't sound like "The Biggest Prize in Sport" or "High Energy Plan". But to write it off would be equally a mistake because "Gimme the World" is the best thing I have heard 999 do in decades. The A side is an upbeat number that could be found on something like "High Energy Plan". The back up vocals sound medieval and could be inspired by TENPOLE TUDOR. The "System" reminds me of "Little Red Riding Hood" with some of the crunching guitar bits from their mid paced numbers. It also reminds me a bit of the way DEVO would play with the repetition that would emulate a machine. It's got a jarring agro that all the good old punk had. And the style works well for a song about the proverbial system. Overall 999 fans will appreciate this, but I'm not sure they will win over many new converts. Good to hear that they are back at it though and this shows lots of promise. (Dr. Strange / P.O. Box 1058 / Alta Loma, CA / 91701 / USA / www.drstrange.com) - SP

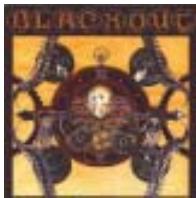


Anxiety Alert ep

This was recorded back in the fall of 2005 so I'm not sure how new this is. But it is good so who fuckin' cares how new it is. Unless you're one of those keepin' up with the Jones' types for punk rock 7"s. ANXIETY ALERT seem inspired by early 80's hardcore. They are a bit sloppy like MELEE were, but that's part of why this works so well. They remind me a lot of the ATTACK from Vancouver. Loads of good fast hardcore songs and coming from a band with something to say. "Well Deserved Death Stare" is a song about sexism and the singer does one of those talking like appeals in the middle of the song that made "Out of Step" so good. Kansas City is on fire in terms of good hardcore. Here's a good place to jump in. (B.B.S Reecords / 300 N. Brighton avenue / Kansas City, MO / 64123 / USA / <http://kcdiy.org/bigbrownshark/>) - SP

Blackout "Stop the Clock" CD

BLACKOUT play a hybrid of hardcore that draws crust, metal and southern fried rock to their sound. It's as if HELLSHOCK started jamming with MOTORHEAD and NASHVILLE PUSSY. And the guitar reminds me a lot of G.I.S.M. Listen to the leads on "Back Biter" and tell me that they couldn't come from "Endless Blockade of the Pussyfooter". The bass has an ominous low-end presence on the band giving BLACKOUT a certain SABBATH characteristic. And some of the atmospherics seem inspired by NEUROSIS. Good to hear experiments in hardcore like this. There is enough in "Name that Tune" in here to keep my interests. If anything BLACKOUT are well schooled in the arts of loud and heavy. My one complaint is that the vocals are too buried. (Profane Existence - P.O. Box 18051 / Minneapolis, MN / 55418 / USA / www.profanexistense.com) - SP



Blank Stare "Suicide Violence Cowards" ep

3 song ep from Allston's finest and I'm not talking cops. This is their latest and all I want to know is can this band get any better? There is this underlying early FLAG sound to this recording. It is like bulldozer punk Kind of like they way metal fans used to first describe VENOM as gutteral metal. You know that riff riding that doesn't go anywhere, but works amazing in punk and crossover BLANK STARE do it with a BLACK FLAG feel. Add the breakdowns of CUT THE SHIT and the subject matter of INFEST and you start to get the idea of where BLANK STARE are coming from. Standing up against sexism,



alienation, and violence this band sets the bar high. Can't wait for new material. (Refuse Records / P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl) - SP

Blowback "Living Vibration" CD

A whirlwind of burning spirits chaos. Think of MOTORHEAD's "Orgasmatron" played with the pace and fury of early BAD BRAINS. The singer reminds me a little of the Tasmanian devil howlings of Blain Cook a la the ACCUSED. This is BLOWBACK's 2nd full length with 7 out of the 11 tracks being new. The line up on "Living Vibrations" features a new drummer. You can expect a vinyl pressing out of Portland as Keith from HELLSHOCK will be releasing this on his label Black Water anyday now. (HG Fact / www.interq.or.jp/japan/hgfact) - SP



Blue Vomit CD

In the spirit of the early BCT comps S.O.A. has collected BLUE VOMIT's cassette releases and some live recordings. This band from Torino enjoys KBD cult status over in Italy and with good reason. BLUE VOMIT traversed the punk and hardcore scenes. So while the studio recordings don't sound as wild as C.C.M. or RAW POWER, the live material does come close to PEGGIO PUNX. The studio demos were titled "Torino 198X" and "Torinoise" and were recorded back in 1981 and '82. The reflect are more plodding punk sound not unlike the early L.A. scene with bands like the PLUGZ. And the live stuff was recorded in later '82 and '83 and although it doesn't break any speed barriers does provide us with a look at the hardcore scene in its infancy. It was a lot faster by punk standards and I prefer the live material. There is a surprising cover of "Oh Bondage Up Yours" which is great just for the singalong chorus. And although covers are neat the originals are worth writing home about Recommended for more than just the archival importance. (S.O.A. Records / www.soarecords.it) - SP

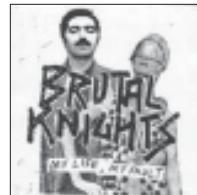


Breaks, The "... are broke" ep

I hate seeing one sided records. I feel like a side was wasted. It's hard enough to put out a record, so if one is going to come out you want to see it chocked full of stuff. I guess the BREAKS are calling it a day and only have one side worth of stuff. But it is five songs so I will make an exception. And you will too probably once you hear this firebranding rendition of hardcore that reminds me of bands like PUNCH IN THE FACE. They also sound a bit like LA PIOVRA with raw ended guitars. But the pace is "Group Sex" era CIRCLE JERKS all the way. They are from St. Louis and you don't see a lot of bands coming from there, which makes their break up even more tragic. Five hoarks of venom to remember them by. (Firestarter Records / 2981 Falls Road / Baltimore, MD / 21211 / USA / www.firestarterrecords.com) - SP

Brutal Knights "Living by Yourself" 12"

Like GAUZE, BRUTAL KNIGHTS have gone for a rawer more primitive sounding production. There is a lot more fuzz per square listening inch than on past outings. But the lo fi production just adds to the garage side of their persona. That's not to say this is some weak assed rock 'n' roll. On the contrary. The BRUTAL KNIGHTS sound is some jet fuelled hi energy punk 'n' roll. The dirty production only compliments their sound. It makes it so that the band sounds like they are playing too loud. So combine the loudness with the speed and add Nick and you get the "Loud, Fast and Snotty" ethos. They remind me of bands like the INFECTIONS or the ZODIAC KILLERS. (Deranged Records / 2700 Lower Road / Roberts Creek, BC / V0N 2W4 / Canada / www.derangedrecords.com) - SP

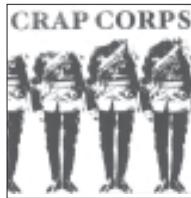


Chumbawamba "A Sing Song and a Scrap" CD

O.K. Confession time. I have been a big fan of this band since their song "Tubthumper" first hit the airwaves at hockey games. Ha Ha I'm joking. But seriously I have been a big fan of this band since the mid 80's when their demos and live shows were circulating on crudely copied cassettes and trade lists. Yes there sound has changed overtime but this new release manages to continue in a similar but polished direction that comes full circle if you will. They have lost the dance/disco sound and have recorded a mainly acoustic LP. This is nothing new for this band that has been toying with folksy roots since well into the mid 80's. Listening to their LP's you can hear the folk influences in their early sounds. Some of this could have been initially written on their "Pictures of Starving Children" LP or the "English Rebel songs". Hell it is all here but all sounding a bit, okay a lot more pretty. At times way too sappy sounding like Peter, Paul and Mary. Some of it sounds like Penelope Houston's folk material, which is a compliment. And others sound like good ole CHUMBAWAMBA with an anarcho bent of course. Some great songs about Emma Goldman's first trip to NY, to an acapela version of THE CLASH's "Bankrobber" to bullshit reality tv shows. The ending lyrics of which boils my blood every time I hear it. We're going on strike for 12% . We're not downhearted yet. They're filming it for a reality show. So 12% we'll get. Fuck give it time and this may be some goddamn show to watch during the week. This CD has been in the car CD player and has been in constant play in between the D.O.N.D.O.N. and live SUICIDALS's CD. (AK Press / 674 A 23rd Street / Oakland, CA / 94612-1163 / USA) - CC

Crap Corps ep

Been hearing lots of great material from Kansas City and CRAP CORPS is no exception. This is their debut ep. They remind me of a cross between I OBJECT and MARGARET THRASHER. Somewhere between the hardcore sound of I OBJECT and the punk beat of MARGARET THRASHER. It makes sense to me that a band would try to combine both styles as each genre has enjoyed a resurgence of sorts. There are seven songs on this 7". CRAP CORPS address some of the more traditional themes of morality authority, and exclusion. Strongly recommended. (B.B.S. Records / 300 N. Brighton avenue / Kansas City, MO / 64123 / USA / <http://kcdiy.org/bigbrownshark/>) - SP



Cross Laws "Ancient Rites" ep

This is CROSS LAWS fifth release and I first heard about the band in MRR but their name kept coming up in the interview I did with DOUBLE NEGATIVE. I think they are part of that Raleigh scene in North Carolina. A scene that is built around house shows and loads of new bands. "Ancient Rites" sounds heavily influenced by bands like KORO and NEON CHRIST, but I could be transferring something on them because their label put out the KORO re-issue and NEON CHRIST has started playing out again. I hate to say that their sound has that early American eighties hardcore in it, but it does. It also has a little bit of that euro thrash in it. The band cites INFERNO as an influence, which I wouldn't totally disagree with. It's fast and furious and I would never accuse them of re-hashing a sound. They are building on the spirit of the time when hardcore was in its infancy. It was a heyday period for that scene so why not let it start as your building block ? But I can't help thinking of them as the bastard son of NEON CHRIST and KORO. (Sorry State / www.myspace.com/sorrystaterecords/) - SP



Deadline "More to it than Meets the Eye" CD

This is a modern day oi band and what I mean by that is they started up in this decade. But they do retain that early street punk sound. The singer Liz sings in a style similar to Becky Bondage so VICE SQUAD comparisons are inevitable. But they also remind me of the VOIDS.

So although they do covers of the BUSINESS and the SPECIALS their pace is a lot faster than traditional oi. They do retain the sing-along choruses they just play them faster, which in my opinion updates the sound. Think of a more oi version of SNUFF with a Becky Bondage style crooner. And the band does some awesome covers, their originals are smashing unto themselves. This CD collects the band's first full length which was a self-releases and was probably hard to find. It also collects some split and comp contributions. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) - SP



Distress "Fuck the System / Propaganda (Sea of Blood)" CD



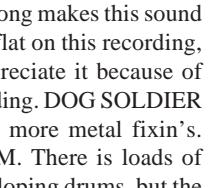
This really is like listening to two different bands. The production makes it that distinguishable so this is two releases collected on a CD. The first bit is the band's demo. It is an early recording and reflects a more early Scandinavian sound, which makes the ANTI-CIMEX cover appropriate. The recording reminds me a lot of GERM ATTAK who are a new band from Ottawa that have an early Finnish hardcore sound not unlike TERVEET KADET. It is a lot more percussive sounding than traditional d-beat and DISTRESS play a lot faster than bands of the genre. The second bit lives more up to their DIS-clone cloak. Fuzzed out guitar and low end bass in sync to create that DISCHARGE gallop. Also the guitars are more prominent in the mix, which is what you want for that sound. The demo recording is more dominated by the drum sound. This second recording also includes a cover but this one is of a band called CHIMERA. (c/o Alexander Jakovlev / P.O. Box 44 / St. Petersburg / 192 171 / Russia / alex.distress@gmail.com) - SP

Distress "Progress/Regress" CD



This starts out with an air raid siren. I know it's a cliché, but it works everytime. Whether it is the EXPLOITED or TRAGEDY, the air raid siren is a warning of looming doom. It suits DISTRESS because they are serious about the state of things. They just tell it like it is through the eyes of a young Russian. And if you have survived Russia's shock therapy you have seen a lot of shit, be it cronyism or highway robbery of the public trust. They sing about "Filthy Business" and global annihilation and the corruption of power. They play a style of hardcore that is back to basics kind of hardcore peace punk. It doesn't come off as a DIS-clone even though the CD artwork is a full on emulation. They have the haiku lyrics, the logo, the black and white desolated artwork, but they don't have the charging thunder that defines d-beat. That's not to say they are bad. Quite the opposite. But you do get expectations based on the window dressings. DISTRESS play a lot faster. The guitar sound hums. The bass player barrels along, but the snare sound is too sharp and the beat is very monotone. But this gives DISTRESS a distinguishing sound. The singer also doesn't sound like Kalv. DISTRESS does play hardcore that bowls one over, whips along, is ripping fast and politically conscious... a combination that is hard to beat. (c/o Alexander Jakovlev / P.O. Box 44 / St. Petersburg / 192 171 / Russia / alex.distress@gmail.com) - SP

Dog Soldier "At My Throat" CD



The "Chainsaw Intro" is a little misleading. The song makes this sound like a live show. So the production seems pretty flat on this recording, until you get used to it and then you really appreciate it because of there is a lot of energy in the rawness of this recording. DOG SOLDIER reminds me a lot of SEPTIC DEATH but with more metal fixin's. Something like SEPTIC DEATH meets VENOM. There is loads of metal leads and lots of riff riding and loads of galloping drums, but the sound is raw and primal like they are playing in a meat locker similar

to that SEPTIC DEATH sound. (HG Fact / www.interq.or.jp/japan/hgfact) - SP

High Technology Suicide “Gohdon Shimigami (the God of Death)” CD

Wow. Sometimes finding the words to describe things can be tough. Take for instance Japan’s HIGH TECHNOLOGY SUICIDE. Just when I thought I had their early HC sound pegged to a mix of ABURADAKO and early DEVO they throw it into overdrive and sound like an early incarnation of LSD or early G.I.S.M. with rudimentary but catchy leads and solos. Just when you think you have it the band attacks you with some airy fairy psych rock just to fuck with your mind the same way MIIKE can flip from a masterpiece like ICHI the Killer to the GREAT YUKI War. I can sense it. They are going to kick it with some other obscure mind fuck. Bracing for a HC attack the listener gets exactly that followed by possibly 45 minutes of waves crashing on a beach followed by a one minute instrumental that sounds like an out take from JAWS the movie. This is a great band and I get the sense that they could mix it up at any show catering to a variety of crowds and leave everybody scratching their heads to what they have just witnessed. If you can imagine a more hardcore NOMEANSNO jamming with the BUTTHOLE SURFERS that’s a pretty safe starting point. If you like your hardcore to stray from the lines and boundaries give this a listen.



Jean Mills Society Torch ep

A new hyper thrash band featuring members of the SPARK and DEEP SLEEP. When we are talking about hyper thrash we are talking about the fastcore pace of bands like TOTAL FURY and JRR. The vocals remind me of Mikey Bullshit meets Ray Cappo in a talk meets growl style. And the name is deceptive because I was worried this was going to sound like the WORLD INFERNO FRIENDSHIP SOCIETY. It is more along the lines of CHARLES BRONSON meets early EXCLAIM. The lyrics range from pro-choice and cop hatin’ seriousness of traditional hardcore to the joking farcical nature of contemporary hardcore in “Where’s da Sauce?”. And the band incorporates short screaming guitar solos a la modern day japacore, which is a throwback to guitar players in early day hardcore who didn’t play with every aspect of the rock song structure including the guitar solo. Short and intense keeping true to the stop ‘n go thrash pace structure of their material. (Firestarter Records / 2981 Falls Road / Baltimore, MD / 21211 / USA / www.firestarterrecords.com) – SP



Jesus Mullet “Waiting for the Next Wagon” CD

JESUS MULLET are a new band from the Ottawa area. They remind me of bands like the BLACK HAND on SABBATH. The band has an underlying stoner rock sound that drives their brand of metal-core. So although the songs often start out as a hardcore song they often digress into a SABBATH inspired dirge. They can rock out and would be great for headbanging to at a house party. And Chris Colohon tries his hand at designing the cover art. (Sir Punkly – 1435 Bedeque Court / Ottawa, ON / K1C 3H2 / Canada / www.sirpunkly.com) – SP

Kieltolaki ep

KIELTOLAKI are from the ship building capital of Turku. They bring elements of RIISTETYT and VALSE TRISTE to their sound as well as newer bands like VIEMENEN KOLONNA. They are just a hardcore wrecking ball when it comes to playing well structured fast hardcore. This is the classic sound of Finnish hardcore legends. It is unbelievable and completely caught me off guard. My only complaint is that there are not enough songs on here, but it does bolster the sound quality of the record. Can’t wait to hear what else



this band dishes out. (Moo Cow / 38 Larch Circle / Belmont, MA / 02478 / USA / www.moocowrecords.com) – SP

Kieltolaki “Totaalisen Tuhon Huominen” ep

This is the band’s third recording. It looks just like the “Russia Bombs Finland” comp. I think that is on purpose. This rages on all levels. The music is intense. The songs are short and dense with parts. The songs all clock in just over a minute long which is why you can pack six of them on a 7”. The energy is all over the place. The vocals are angry as fuck. One of the best bands to come out of Finland in some time and that is saying something considering comps like “propaganda is Hippies” where all the bands are pretty stellar. But there is a reason why KIELTOLAKI start off the comp. Because they fuckin’ rule. And bands like VIIMEINEN KOLONNA and TOTUUS are on there. The only thing this ep has over the comp is that there are more songs. (Combat Rock Industries / Box 65 / 11101 Riihimaki / Finland / www.combatrockindustry.net) – SP



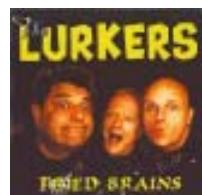
Legion666 “Black Goat Armageddon” LP

Easily LEGION’s best release to date. Fuelled by equal amounts of MOTORHEAD and Swedish kang LEGION’s sound has become refined like POISON IDEA. Essentially there is MOTORHEAD leads combined with the seamless transitions that only the “Kings of Punk” could pull off. If INEPSY had stayed the course and listened to more WOLF BRIGADE and FINAL CONFLICT they would be LEGION’s francophone cousin. LEGION continue accounting the ills of society from various institutions be they faith, marriage, war, or other misguided paths. “Happy Now?” reads like a poetic critique of the War on Terror and applies easily to Afghanistan or North Korea or whoever the US wants to go after next. And the label pulls out all the stops with a lyric sheet, a full colour poster, and a limited colour vinyl pressing. (Schizophrenic Records / 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrecords.com) – SP



Lurkers, the “Fried Brains” CD

The opening song is a perfect old school come back “Come and reminisce if you think your old enough”. Old school by and for the old school and for those who love the old school. But fuck school, unless we are talking about the school of punk. Then you want to pay attention to the LURKERS who give out a history lesson with songs like “Punk Rock Brought Us Together” which starts out with a “Holiday in the Sun” riff and references “Shadow”. “Come and tReminisce” borrows from “Barmy Army” even though it could also be a soccer chant. “Fried Brains” prove that the KBD era bands are not in it for cashing in. They continue to make good punk that is as relevant today as it was thirty years ago. They blow away most of the fodder out these days. It’s up there like the new COCK SPARRER “Here We Stand”, SLF “Guitar and Drum”, or the PARTISANS “Idiot Nation”, in terms of new material from the O.G.s. (Captain Oi! / P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / UK / www.captainoi.com) – SP



Mob 47 “Dom ljuger igen” CD

Holy Fuck. New MOB 47. This is the Swedish powerhouse that called it a day in 1987. The band responsible for “Karnvapen Attack”. The band that featured members that went on to form CRUDITY, DISCARD, and PROTEST BENGT among others. This is the legendary Swedish kings of hardcore. I am sitting here dumbfounded with just how good this is. It’s like the band never broke up and went into chronogenic freezing and has just been thawed out. The material is breakneck paced



with that unbelievable buzzsaw distortion on the guitar that makes it take over everything. The drums are rapid fire and the vocals are as pissed as ever. This is unbelievably good. The vinyl gets released by *Communichaos Media* out of Sweden. (Profane Existence - P.O. Box 18051 / Minneapolis, MN / 55418 / USA / www.profanexistence.com) - SP

Pagans, The "Blue Album" CD

This is a live recording from the last tour that the PAGANS did. It sounds like it was recorded onto a hand held machine because you can hear the hiss on the tape. But the recording does capture the singing and instruments equally well, which is not true of most live recordings. Unfortunately there isn't much information incorporated into the release but we do know it was recorded in 1988 in Madison Wisconsin. I also know that the material on here is previously unreleased, which makes it special for fans. Songs like "Real World" and "Give Up" are worth the price of admission. (Smog Veil - 1658 N. Milwaukee Ave. #284 / Chicago, IL / 60647 / U.S.A. / www.smogveil.com) - SP

Seitan "D-Beat Hippie Lovers" CD

A new hardcore band from Gothenburg, which is a place where some pretty dark sounding hardcore originates. SEITAN combine grind with d-beat to mixed results. There is a good gallop and charge to most of the songs which gets played off against throaty grind vocals and the girinding speed of a grindcore band. Sometimes it works. It makes SEITAN sound as evil and ugly as a band from Gothenburg sounds. But the throaty vocals cheapen the heaviness of their d-beat parts. It's too schizophrenic to me. It's like the singer should be in a different band. But here's to hybrid hardcore that brings as many interesting fusions of the various genres. This one goes back to the drawing board. (Profane Existence - P.O. Box 18051 / Minneapolis, MN / 55418 / USA / www.profanexistence.com) - SP

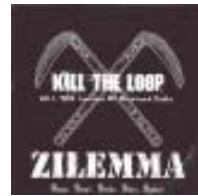


Suicidal Tendencies "San Francisco 1982" CD

Hmmm. I bought this tape from *Systematic* mail-order in about 1986 when they sold bootleg tapes in the midst of the 7" and LP's they distro'd from around the world. I thought the show was from L.A but fuck 1986 was a long time ago and the ole brain's been scrambled a few times since then. So here it is a decent soundboard recording with all of it's tape hiss glory pressed onto a bare bones CD. The cover has some stolen Pushead graphics and a live band shot. No song titles but you don't need them this is early SUICIDAL TENDENCIES. Well before the bullshit LP's on the major label, well before the MTV videos, hell even before they were on Miami Vice. It has all of the hits and all of the tape hiss. If you crank it real loud you can pretend you are at the show and the tape hiss is really your ears ringing from i) the excessive volume, and ii) getting a thump to the head from stage diving, pit action. Look for it at distro's and shops or some schmuck hawking them from the trunk of his car. I have been diggin' this since I got it.

Zilemma "Kill The Loop" CD

These leather wearin' chain swingin' Nagoyans play some pretty fierce Japacore. Burning spirits all the way. And the singer has one of the best mullets ever. The band has some other fascinations with traditional rock, but what burning spirits band doesn't. When ZILEMMA reach full throttle you have forgotten that the song started with a cheesy ballad introduction. And aren't these manic guitar solos really demonstrating just how heavy and over the top the band is. And here's some trivia. Loop in the title is an acronym for "Laziness Of Organized Punks". Makes the title a bit better....sort of. (MCR Company / 157 Kamiagu / Kyoto / 624-0913 / Japan / www.dance.ne.jp/~mcr) - SP



DEMO FEATURE

Urinary Tract Infection demo – featured on the March 30th program

UTI are from Mississauga and they remind me a lot of BLACK FLAG. "Damaged" era BLACK FLAG. Just primal punk sounding. Leah sounds like Blaine Cook so more accurately UTI sound like BLACK FLAG meets the ACCUSED or at least Blaine fronting BLACK FLAG (1313 Melton Drive / Mississauga, ON / L4Y 1L6 / Canada / urinary.tract.infection@hotmail.com) – SP



Life Cause Cancer demo – featured on the April 6th program

From the Huron coast, which outside of Sarnia I haven't heard of any bands coming from, comes LIFE CAUSES CANCER. The singer reminds me of an early SCREECHING WEASEL era Ben Weasel. But instead of singing about the RAMONES and girls and that stuff LIFE CAUSES CANCER sing about the monotony of work and opinion manipulation and some rather serious things. This sounds like two different recordings. The second batch of songs has a heavier sound and reminds me of GRIMPLE. (Owen Vincent / 200 Warren Street / Goderich, ON / N7A 3W6 / Canada) – SP



School Jerks demo - featured on the April 13th program

Sloppy raw sounding punk in the vein of the REGULATIONS or the PEDESTRIANS. The band features the singer and drummer of TERMINAL STATE so comparisons to BLACK FLAG and CIRCLE JERKS are appropriate. It sounds like they are filtering both bands simultaneously. This is an exciting debut recording. (68 Crawford Street / Toronto, ON / M6J 2V2 / www.myspace.com/schooljerks) - SP



Disgusting Body demo - featured on the April 27th program

DISGUSTING BODY is a new local band that features Gabby of the REPROBATES, Lenny of the SCHOOL JERKS and Gena from our show. They play some good raw sounding punk. (e-mail: disgustingbody@gmail.com) - SP

FUNDRAISING THANKS

We were able to make our fundraising goal and we have quite a few people to thank. Rosemary for taking care of the phone room, Maryann Guiou, Beav, Doug Marks, Stefan Babcock, and Daragh Hayes for answering phones and the following for pledging to support the show and keep the station broadcasting for another six months. We want to thank the following people for supporting the show and the station which include Aaron Brown, Jimmy Vapid, Christine Paglialunga, Doug and Mark of BLACKJACKET, Mark Rodenhizer, John (Reprobates) Elksnitis, Martin Farkas, Daragh Hayes, Yuki Endo, Simon Harvey, Imants Krumins, Craig Caron and Leah Visser, Paul Morris, Alan O'Connor, Yumi "666" Ichida, Paul Abrash, Erik (Reprobates) Lovblom, Doug Losse, Ted (Terminal Rage) Robinson, Paul (Sons of Ishmael) Morris, Barrie (the Existers) Farrell, Gary Benedetto, George Nasiakos, Patrick Chiasson, and Luke's mom

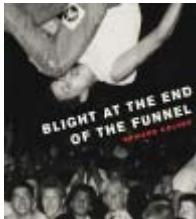
BOOK REVIEW

Blight at the End of the Funnel by Edward Colver

198 pages hardcover

Edward Colver? Sound familiar. I bet it does. Even if you don't recognize the name I am certain you will have seen some of his pictures. Whether captured on a cover like CHINA WHITE or the BAD RELIGION 80-85 CD or perhaps it's the stage diver adorning a WASTED YOUTH patch doing a summersault in mid air. It certainly never hurts to have a few examples to bring a name to mind. This 200 page book compiles a collection of Edward Colver's captivating photos over the past 25 years. Large beautiful black and white prints capture the early HC scene. Whether it is crowd shots or his live pics of bands from the DEAD KENNEDY'S to CHRISTIAN DEATH to BAD RELIGION to the CIRCLE JERKS. Album covers ala BLACK FLAG "Damaged" and outtakes from that session to photos of his artwork. The book is stunning. The center of the book has a few pages I couldn't give a fuckin' shit about as it includes: TOM WAITS, the CHILI PEPPERS, R.E.M., etc but still the shots are stunning and the man needs to make a living somehow. Wow. This collection is mesmerizing and well worth the investment. Many of these photos have been part of an art exhibit. It would have been amazing to see these photos blown up and hanging on a wall. But I will gladly settle for this book. (Last Gasp Books / 777 Florida Street / San Francisco CA / 94110 / USA / www.lastgasp.com)

- CC



Crooked Beat by Drew Gates

"Crooked Beats" reminds me of the "30-Day Diarrhea Diet Plan", which was a diary written by Kurt Brecht of DRI after one of their tours. Kurt let loose in Mexico and the book is filled with adventures of loose Mexican whores, cheap highs, and the quest for peyote. "Crooked Beat" shares the same focus on adventures based around cheap highs and crazy parties, but "Crooked Beat" is set in Asia. The other thing is that "Crooked Beat" is fiction. Knowing Drew and how crazy he can be sometimes I wouldn't put it past him if some of the main character, Dean, were based in real life. Compare this. Dean's an Aussie. Drew's an Aussie. Dean loves old school punk. Drew loves old school punk. Dean's a dopiefiend. Drew's a dopiefiend. The similarities are there. So the story in "Crooked Beat" may be semi-autobiographical. This makes the Brecht comparison legitimate, but "Crooked Beat" is way more intense. The story involves some pretty dire and depressing scenarios, often about scoring. In fact, most of the book reads as one big bender starting out with waking up in a drunk tank in Thailand and ending with an acid meltdown in Goa. There are characters straddling death's edge due to addiction, and like Alex the African who can't ride his motorbike fast enough especially while on meth amphetamines and other drug cocktails. The story starts out with an escape to some dire opium den in Bangkok and this is supposed to be his idea of a refuge. Dean romanticizes about heroin with it's connection to the punk scene. But heroin becomes a main character in this book. When Dean isn't high he is in various stages of coming down, recovering from, or trying to get high. And the seedy underbellies at which Dean will endure seem to get worse. Like the ghetto in Delhi or the strip club in Bangkok. Drew holds these places up to a magnifying glass without the whitewashing. I seem to remember that this is true of most of the books out on *Go Fuck Yourself Press*. Drew captures outlaw culture with lines like "the only time I actually felt as if I belonged somewhere was when I was in between places, like a runner" Drew also writes about absurd scenarios like when Dean is high and they are talking to this woman who they start to imagine as Miss Piggy. The



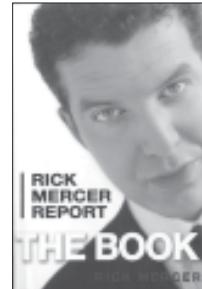
hallucinogenic environment is captured in Drew's tales. There are some great punk moments too like when Margaret Thatcher is voted out and Dean reflects on how he "couldn't help thinking about all the punk songs that had instantly become redundant." The character Dean uses local alcohol like Mekong in Thailand and Fenny in India to numb the pangs of his heroin withdrawal. Drew describes the junk sickness like you are going through it with his character from the diarrhea like shitting after days of constipation where Dean has to stick his ass out a bus window because a bus driver won't pull over. As for heroin, you get a sense of what it is like to shoot up on a train to India or a bus to Goa or at a jungle party. You learn about smoking chillums and taking way too much acid. Eventually Dean runs out of money and at first makes a trip to India to retrieve some wired cash from a friend. Here he learns about brown sugar or charas, which I think is India's version of heroin. Some of the sugar requires things like a lime for the effect to kick in. Dean runs into an old friend of his on a flight. Dean steals some Kingfishers on the flight which keep them nice and lubricated. There is a meltdown on the plane and his buddy Jake winds up throwing away his Bollywood importing business. There are other crazy events in India like the guy in Delhi who winds up putting him up for while. Or the kids who hang onto his legs and then get beaten by a security guard. Or the kid that gets thrown off the train by a security guard for trying to steal a camera. Worth self-medicating for and this girl he meets winds up doing just such. When Dean finally gets to Goa things start to get better. The jungle parties in high season give him a source of income. Eventually there is a meltdown and the story ends with them finding a dead body on the beach where Dean had been sleeping. When you think about it Dean becomes homeless and high season ends and so does his source of income, which leaves the story ending with a bleak future. But maybe that's the point. Like a good punk song this is a story about a bleak future. And isn't that punk's point. Drew does a great job of driving it home. (Go Fuck Yourself Press / #34 - 2320 Woodland Drive / Vancouver, BC / V5N 3P2 / Canada / www.punkbooks.com)

- SP

The Book by Rick Mercer

Rick Mercer is a Canadian comedian. He made his presence known on the CBC's "This Hour Has Twenty Two Minutes". The comedy troupe behind the show is from the east coast known as Codco. Most Canadians know that east coasters have a rather satirical brand of humour. It can be brutal. Maritimers are not afraid to say what they think. Their honesty is one of their greatest attributes. Rick Mercer branched off on his own and started up a show called the "Rick Mercer Report". On the program Rick has a segment called the "Rant" where he just goes off in a back alley, usually on a politician about some assinine thing. Rick lines up more on the progressive side of things falling as counter to the Rush Limbaughs. And he is a comedian so the rants are funny and end with a punchline like outcome. The book also collects a bunch of editorializing that also appeared on the show. Like when he meets with the Leader of the Opposition to play fetch with his dog Kyoto. Or where he goes off roading with the Premier of Newfoundland. Or when he goes skating with Belinda Stronach while she is a Tory and tries to get her to say she would vote Liberal. The book collects a number of good jabs at Canadian politics because Rick Mercer is a self professed junkie of Canadian politics. His favourite past time is watching CPAC and that alone would make you go loopy. This book is the results. (Doubleday Canada / www.randomhouse.ca)

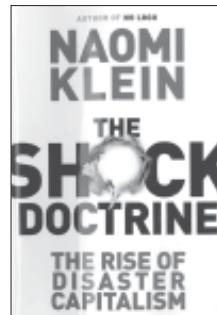
- SP



The Shock Doctrine by Naomi Klein

This is Naomi Klein's recent book. Do you know who Naomi Klein is or do you just know about the stupid ass smear stories about her. I met Naomi back when she was the editor of the *Varsity*, which is the main U of T paper. She was a go getter back then and was learning journalism.

Even back then Naomi had a way of cutting through the shit and analyzing things so as to get to the heart of the matter. She seemed like an unlikely activist as she didn't really fit the crust punk types that I was used to hanging out with back then. This was back when 'political correctness' had become adopted by the new right for stigmatizing the left. That was when it first started to become difficult to be critical. But Naomi soldiered on. She started writing for magazines and then the *Toronto Star* and there was always a point to her pieces. Back then I was big into conspiracy theories and already had thought that the world was destined for the shitter and that there was a manifest destiny in place by the corporate elite. Naomi would go on to write "No Logo" and would work on a movie with her husband about a people's movement in Argentina called "the Take". I have read different articles by Naomi but "the Shock Doctrine" is the first book I have read of hers. I can say that every day I read this for six weeks straight. Everyday I got more mad reading about these economists setting the stage for robbery, suffering, cronyism, and crimes against the environment. The things the Chicago School of economics did made me crazy. The information that Naomi Klein tells is frustrating to hear, but it also make sense out of world events. Naomi makes a lot of sense out of the world with her explanation on the development of the Washington consensus. I first heard about Milton Friedman in Grade 10 economics class. I thought his concepts were pretty harsh and uncaring. And there was a Cuban kid in our class who thought Milton Friedman was the cat's ass. This kid came from the Bacardi family. The folks who make rum. They were Cuban exiles and hated Castro. This love affair with Uncle Milt made sense. So Grade 10 was right around when I was first started getting into punk and the Friedman's laissez-faire cut throat economics seemed to run counter to these themes I was hearing in punk songs. Reagan had just come to power and I started to realize that "Reaganomics" and the trickle down theory were Friedman's theories. But who thought it would get this far. Well it turns out that the Chicago school guru of the right is behind most of the largest dismantling of governments that the world has seen. Strategies of economic takeovers have evolved into preying on disasters and that is where this story starts. Naomi is talking with some folks in New Orleans and she starts to realize that FEMA and the official governmental relief agencies are more about dismantling the public school system then disaster relief. This will only serve to entrench the cycle of poverty and widen the class divide. But without getting into the US's education system, which is the North American implication of disaster capitalism, shock doctrine applications have earlier roots. They started with Chile and the Pinochet coup. Then they spread to Argentina, Brazil, Uruguay. This became known as the southern cone experiment. I think their work on the movie became the impetus for this book. A look at Argentina forty years later provides sage analysis of Friedman's failed experiments on the southern cone. Although a lot of attention is given to the events that ruined Chile, Argentina, and Uruguay this is done so that you get an idea of where these ideas developed out of. Naomi then attention to how these ideas developed worldwide. The Falkland wars became the impetus for Thatcher to apply some of these ideas with a war on labour. Using the nationalism of the time Thatcher transferred her war efforts against miners labelling the enemy within and as being dangerous to liberty. Bolivia was next in 1985 but their demise came about by bringing in Jeffrey Sachs to help the newly elected government with their inherited inflation rates. Sachs was an unexpected Friedmanite and led the country to further disaster. This is when the IMF and the World Bank were employing loads of Chicago School graduates and was referred to as a delivery system for these policies. The sad irony was that these agencies were set up to deliver relief. Instead the newly recruited neo-cons used the desperate state of impoverished countries to loot and pilfer whatever resources they had. Poland represents the next phase of shock doctrine evolution. This was a people's working class movement that trusted American neo-cons to saddle them to a past regimes debt. Again Sachs



is behind the handcuffing. Then came China. Friedman made a trip to China to meet with top ranking officials. Tiananmen Square were demonstrations against the Friedmanite nature of reform as working people were made to suffer. I had no idea about this understanding of Tiananmen Square. Then the ANC were tricked and mistakenly took on the debts of the Nationalist Party because of inexperience. Yeltsin's era of cronyism described as shock therapy plummeted Russia into crisis. The same tactics were applied to East Germany and Asia, particularly South Korea, Thailand, the Philippines, and Indonesia. Then came applying the theories to war. The war on terror became the shock delivery system by which far right policies could be applied in the aftermath. Just the slogan of "Shock and Awe" should be a clue that the war was imposed more to satisfy economists than some real interest to do good in the region. And the current administration is in deep. Cheney has a vested interest in Halliburton who holds the contracts for building shell towns in war areas at the public's expense. Neo cons realize that the destabilizing effects could be implemented by natural disaster driving desperate nations into their hands. So conditions of relief then became tied to natural disasters. Given that natural disasters are up by 470% thanks to global warming, this gives the IMF and the World Bank and never ending scenarios to implement these mercenary policies. The tsunamis were one of the first implementations of this, but New Orleans was one of the most recent implementations in the U.S. It all seems very depressing as every major historical event in the last forty years has been tampered and influenced by the Friedmanites. And then you get to the last chapter titled "Shock Wears Off". This is where the keys to some alternatives are offered to the Washington consensus. A laundry list of Friedman cronies dying or being incarcerated is a starting point. You get the idea that the neo-cons are on the run. But the blowback comes in many shapes and forms. From the resistance to the E.U. to the leaning towards a democrat in the upcoming US elections. And Latin America has set up a co-operative structure of trade so as to insulate themselves from shocks inflicted by volatile markets. The agreement is called the Bolivian Alternative for the Americas (ALBA) and since its inception South America has been able to become independent of Washington financial institutions. "In 2005, Latin America made up 80 % of the IMF's total lending portfolio. In 2007 the continent represents just 1 %. That's progress. And word has gotten around. Knowledge of the shock doctrine has too many victims and the crucial element of ignorance or surprise is no longer available to neo-liberalism. She tells of stories of resistance in Lebanon, Spain, Thailand, and New Orleans so there is hope. This book is a must read. (Knopf Canada / www.randomhouse.ca) - SP

RUMOURMILL

The SPECTRES have just recorded two new songs for an up coming ep and are doing a tour down the coast. * A previous LEGION666 album cover art has become part of a discussion on the internet. Check out <http://cominganarchy.com/2008/03/10/jesus-defecation-poster-request/> * Randy from *Insurgence Records* is starting a new label up called *Rebel Time* * URBAN BLIGHT is recording 10 songs which might be a 10" on *Slasher Records* * DISTRESS out of St. Petersburg have two new releases coming out. One is with SUBURBAN SHOWDOWN out of the US and is to be released on *Subterannean Records*. The other is a split with WHEEL OF DHARMA out of Finland and is to be released on *Total Punk Records* * And speaking of Finland, *Kamaset Levyt* is working on a SOTATILE ep, a VIIMENEN KOLONNA ep, a DISKELMA LP and a JUGGLING JUGULARS LP * BLOWBACK from Japan are doing a West Coast tour with SEVERED HEAD OF STATE at the end of May * The LORRAINAS are back together and have a name change. They are now called the SHITTERS * There is a new punk club in Hamilton called the Lions Head * New VAPIDS ep is due out in May on *Surfin K Records* out of Italy *

